

# Beach Boys

# Stomp

109



**BEACH BOYS STOMP**  
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**MIKE**

**BACK ISSUES AVAILABLE:**

It's been a funny old year. A new album but no new material. STARS AND STRIPES has met with a very mixed reaction. My current thoughts are "hurry up and get Volume 2 out of the way and then get on with something fresh and original", although with the news of Brian signing a new two record deal with River North in November, a new original Beach Boys album is a long way off.

The latest word on the PET SOUNDS BOX is that it will be released before April 1997. The privileged few that have heard promo tapes of the set, know that it will be well worth the wait, maybe a 31st anniversary release will happen.

Apologies again for the infrequency of STOMP issues in the past year but 1996 was a very traumatic year for me with a family bereavement really overshadowing any enthusiasm for Beach Boys related matters. Hopefully this year I can get things back on track and keep you all informed with what's going on in the world of the Beach Boys.

If STOMP these days is not quite satisfying your need for Beach Boys/Brian Wilson reading matter then I recommend the Brian Wilson Newsletter "Breakaway" written and produced by Lauri Klobas and "Endless Summer Quarterly" from Lee Dempsey. Both are reaching new levels of enthusiasm. Both are doing a wonderful job.

These two, along with STOMP, should tell you all you need to know these days. The addresses are:

**Breakaway with Brian Wilson**, 2049 Century Park East, Suite 2450, Los Angeles, CA 90067, USA. - Cost is \$13.00 a year, US funds only. Cheapest way is to get dollars from the bank and send registered US cash.

**Endless Summer Quarterly**: PO Box 470315, Charlotte, NC 28247, USA - \$26.00 per year - US funds as above.

63 to 108. With the following issues being sold out 66, 68, 69, 70, 71, 75, 78, 85, 96.  
£2.00 per copy - Overseas add 50p per copy.

Birthdays we've missed this time. Carl's 50th last December and Mike's 56th on March 15th. December 1996 was also the 13th anniversary of Dennis Wilson's death, he is not forgotten.

Competition winner from issue 108 was Stewart Hodge from Stockport who wins the Brian Wilson & Van Dyke Parks Words & Music CD, The answer was 'Southern Pacific' 'GTO'.

## EDITORIAL

Initial details regarding  
**19th**

**Beach Boys  
Convention**

For next year we promise the date is correct - at the 1996 event some 300 attendees agreed that for 1997 the date is indeed the 20th September.

**TICKETS:** At the time of writing these are in the process of being printed. Do please remember to include a stamped addressed envelope to a minimum size of 8.5" x 4.25". This is important as it saves time. Should your application not include an s.a.e. then your tickets will be sent out with the next available issue of the magazine. Any application postmarked after the 31st August 1997 will be returned for the balance as after this date and at the door tickets are £10.00 each. There are no refunds.

**ENTRY:** Doors will open at 11.00 am. Table holders may have access at 10.00 am.

**BADGES:** These are also at the printers at the time of writing. For 1997 these will be sent out with the tickets, thus the first 200 ticket numbers will receive a badge (not as in recent years the first 200 through the door). So if you would like a badge do be sure that you understand this situation - it is very likely to become the norm for future years.

**TABLES:** As previously 12 units are available for hire, at a size of 4' x 2'. These are £17.50 each to previous hirers, £22.50 to first time hirers per unit. However, after 14th August they are £35.00 per unit to all! Tables are only available via a written agreement from PO Box 103, please include a s.a.e.

Only those who have maintained a subscription of more than 18 issues are eligible for the hire of tables. 1997 sees an alteration to previous arrangements. This is obviously included in the written agreement.

**ANYONE WISHING TO SELL  
ANYTHING MUST HAVE A TABLE.**

**RAFFLE:** 24 prizes are on offer. We will, of course, endeavour to make them as attractive as those available last year. We are interested in obtaining books by Byron Priess (both issues), John Millward and Dean Anthony. If you can help, please contact us via PO Box 103.

**AUCTION:** This early it is difficult to say. We would hope to see the return of a "gold record" if at all possible.

**VIDEOS:** In many ways these were a triumph last year. Not as easy to achieve as it appeared on the day but it all looked good and that is the main thing.

**QUIZ & ENTERTAINMENT:** Nothing positive at this time.

**LOCATION:** A map will be printed in the issue prior to the 19th event but, as a reminder, the full postal address is:- Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex, UB6 9AN.

**PHOTOGRAPHY:** For, or in any form of commercial publication, magazine or otherwise, is strictly forbidden. Permission can only be obtained in writing from STOMP magazine.

**NOTE:** The organizers reserve the right to make any adjustments or alterations, concerning the proceedings, they deem necessary.

**ROY GUDGE & MIKE GRANT**

**Convention  
1997**

**Beach Boys  
STOMP**

Saturday 20th  
September



DEAR Stomp  
I'm Sorry I Can't Be  
there for the Convention.  
I hope that it is all worth it  
to you all and I send my love  
and mercy to you all.

Brian Wilson

Brian Wilson's letter from September 1996



Tony Asher & Brian Wilson 1996

# Tony Asher Interview

April 4, 1996

**How much influence did Brian have over the lyrics to 'Pet Sounds'? Did he dictate what the song was 'about' and have you fit words to that idea, or did he let you come up with your own thing?**

It varied from song to song as you will probably not be surprised to hear. In a couple of cases, Brian had an idea for a partial lyric or for the lyric to what would be called "the hook" of the song. "I Just Wasn't Made For These Times" is one example. He expressed a desire to write a song about feeling that you simply didn't fit in with the era you found yourself living in. I responded immediately to that idea. It's always helpful to me to get a different slant on a song. Left to my own devices, I tend to write "I love you" or "me/you" lyrics to most songs. Unless the form and/or tempo of them simply dictates some other subject matter. But here was a different angle on a song, and I bounced for it right away. But in most cases, Brian was just playing riffs on the piano, ideas that were anywhere from tiny fragments of a song to completed melodies. When I heard one that seemed to lend itself to an idea, I would throw out a lyric idea. Not a lyric, you understand. An idea for the direction a lyric might take.

With "Wouldn't It Be Nice", the idea revolved around being too young to do the things young people in love always want to do. Live together, sleep together, wake up together, do everything or anything together. Get married, in the more traditional expression of it.

The influence that Brian exerted over all the lyrics came out of those sessions I mentioned in answering the question above. We talked about the variety of feelings we had experienced in relationships and drew upon those when we got to the piano. Or I would draw upon them when I took a song home to work on it alone. In the case of "Wouldn't It Be Nice", I took the tape home and came back a day or two later with the lyric completed. It wasn't always that easy, of course. Brian didn't really write lyrics to the songs for Pet Sounds. He edited them in some cases. That means he might have simply said that he didn't like a particular line. I would then have tried to convince him of its merit, if I felt strongly about it. Or I would have written an alternate in an attempt to get closer to what he seemed to be after. None of this is to say that he didn't supply words and even lines to some of the songs. He did. But his role was more to react to what I did after I did it rather than to direct it before it occurred or even as it was occurring. He deferred to me a remarkable percentage of the time -- remarkable given his success at that time compared to mine. But his thing was music not words, and I think he had always felt a little unsure of himself in that area. I, on the other hand, was a "word person" both in terms of my education and in terms of my career. He recognized that and, in fact, very likely called me in on the project for that very reason.

**How much input did you have in the music of "Pet Sounds"?**

My input with regard to music was very like Brian's with regard to lyrics. I made suggestions from time to time as he was creating a melody. I'd say things like, "what would happen if it went up there instead of down?" Or something like that. Sometimes he liked my occasional suggestions, sometimes not. After all, I had some musical background and could express my thoughts in musical terms fairly well. But the music was essentially Brian's thing. I helped with the structure of songs more than anything else. In other words, I might have suggested that a song go back to the bridge at a certain point, or that we needed another section to a song. Or even that some part of it seemed superfluous to me. Brian nearly always gave consideration to my suggestions, although didn't always end up agreeing with me.

This is a short extract from a long interview that came through via the internet. We hope to include much more of it in future issues.

# A Beach Boy's Saga

## Brian Wilson Recounts the Heady Highs and Lows of Los Angeles Rock

By Christopher Evans, Plain Dealer Reporter

Brian Wilson stands in the doorway of a bright, white, sunlit room on the second floor of his house, perched high atop the hills of Benedict Canyon. "Come with me into the magical kingdom of music," he says and steps inside, a big guy, beefy and upbeat, moving fast. A sterling Seeburg jukebox shimmers under a skylight. Wilson got it as a present for his 53rd birthday last month, and he likes it a lot.

**"Lemme tell you," Wilson says, bending over it, punching buttons. "It's got some cool sides on it."**



There's Chuck Berry singing "Sweet Little Sixteen," which Wilson reworked, using the same guitar riffs, to make "Surfin' USA."

There's the Four Freshmen, a '50s vocal group whose harmonies Wilson studied like they held the answer to life itself.

There's Bill Haley and the Comets, Danny and the Juniors, George Gershwin's "Rhapsody in Blue," and, of course, lots of Phil Spector-produced girl groups like the Ronettes.

"I chose him as my role model," Wilson says about Spector, perhaps the single most important record producer to come out of Los Angeles. Known as the Tycoon of Teen, Spector crafted the grandiose Wall of Sound, which he once described as "a Wagnerian approach to rock 'n' roll; little symphonies for the kids." Wilson has to stop and catch his breath. Just thinking about Phil Spector seems to knock the wind out of him.

"Every record, I play it," he says. "It goes right into my brain." He sinks down into a soft, white leather armchair as the Crystals jump out of the jukebox, going, "Met him on a Monday and my heart stood still." Wilson closes his eyes and sings along with the chorus, "Da doo ron, ron, ron, da, doo, ron, ron." The Crystals, needless to say, were also Phil Spector produced. Wilson remembers the first time he heard "Da Doo Ron Ron."

"I was in my car with my girlfriend. I had to pull over. That sound, I never heard it before. What was it? It scared me. As a matter of fact, I'm even scared now. It sends chills up my spine. How would I describe it? That straight ahead kind of feel, moving right ahead, it gives me goosebumps." Wilson even looks scared.

"I still wonder how the hell those pioneers of rock could have done IT! I still don't understand IT! Everyday of my life, I spend time thinking, wait a minute now, trying to figure it out." Brian Wilson is not the boy next door. The brains behind the Beach Boys, the most significant and successful American rock band of the 1960s, he expresses himself with a childlike candor that is disarming, even comical sometimes.

He rarely smiles, and he laughs, not a lot, but loudly. He is gracious, easily bored and deaf in one ear. "I worked real hard," Wilson says. "I really wanted to make the public believe the Beach Boys knew what they were doing." (Also from the internet)

## NEWS EXTRA

Former Beach Boys band member Jeffrey Foskett has secured a second album deal in Japan following the success of *THRU MY WINDOW*, although the album may be released under another title and with two or three different tracks.

Jeffrey was also set to have a six-track Christmas EP issued in Japan on November 25, including an updated version of Wizzard's *I WISH IT COULD BE CHRISTMAS EVERYDAY*.

\*\*\*

"BEACH BOYS star AL JARDINE has been given the go ahead to sue his bandmate BRIAN WILSON.

Jardine sued in New Hampshire after missing the deadline for libel suits in California.

He claims Wilson's 1991 book *WOULDN'T IT BE NICE* makes false assertions over Beach Boys song authorships and about members of the band.

America's Supreme Court yesterday (25 Sept 96) backed a lower court ruling to allow the case to go ahead - despite arguments from Wilson's lawyers that the case should not be heard because New Hampshire has almost no connection to the case.

Wilson has had a strained relationship with the group - of which he is only a part-time member - since becoming mentally unstable in the late 1960s.

He produced and wrote most of their classic album *PET SOUNDS*.

\*\*\*

## U S SNIPPETS

Beach Boys legend Brian Wilson knows how to enjoy a good party. The California Girls star recently showed up at Ringo Starr's house in Los Angeles, California, to help the ex-Beatle celebrate his wife Barbara Bach's birthday.

Wilson downed eight glasses of punch as soon as he arrived and sat down to chat to guests.

But he hadn't realised the drink was laced with champagne, and promptly fell asleep on a couch for the rest of the evening. Chauffeur Paul Drew, who ferried guests to and from the party, says, "He was out cold the whole night. No one could shift him. Apparently he was the highlight of the party."

Drought-plagued Texas took delivery of a truckload of hay following the Farm Aid '96 concert in Columbia, South Carolina.

The show, featuring Hootie & The Blowfish, Neil Young, John Mellencamp and The Beach Boys, was part of country star Willie Nelson's ongoing crusade to give financial and emotional support to struggling family farmers. He staged the first Farm Aid in 1985.

The Beach Boys, who make only rare live appearances these days, agreed to play the benefit because of Nelson's involvement.

Guitarist Carl Wilson says, "He transcends all different musical styles and all the different audiences. He's all-time."

Wilson himself says, "Washington doesn't get the farm crisis caused by corporate takeovers. These Farm Aid concerts are our way of helping the farmers. I'm always amazed that a lot of people show up and understand the cause."

## BOOK REVIEW

THE CONCISE BEACH BOYS - Wise Publications £14.95

Beach Boys music books are a rare animal these days but those of you with a musical bent (?) may care to track down this little number which is optimistically subtitled "40 Hit Songs Recorded By The Beach Boys". Ranging (chronologically) from "Surfin' Safari" to "Sail On Sailor", the layout is interesting with all the lyrics lumped together

at the front of the book and the music (again, with lyrics) in the second section.

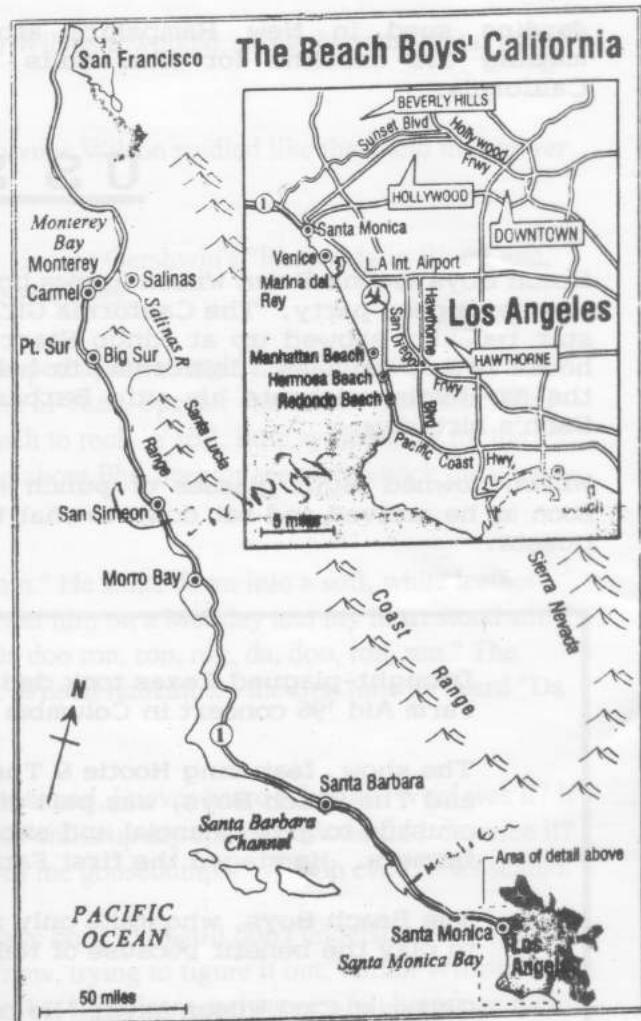
Much of the notation is somewhat skimpy consisting of top line plus chord symbols, whilst elsewhere there are simple, notated chords and/or guitar charts. This is useful for the less proficient musician but it is also

a shame because much of the Beach Boys' music is best heard in its full richness and complexity, particularly in Brian's more adventurous excursions after 1965.

As well as accepted hits such as "Good Vibrations", "California Girls", "Barbara Ann", "Do It Again" and "God Only Knows" there are more unusual choices such as "Spirit Of America", "Friends", "Bluebirds" and "Don't Talk".

I guess this book is well worth checking out - you'll probably only find it in larger stores though most half-decent book/music shops will order it for you.

**CHRIS WHITE**



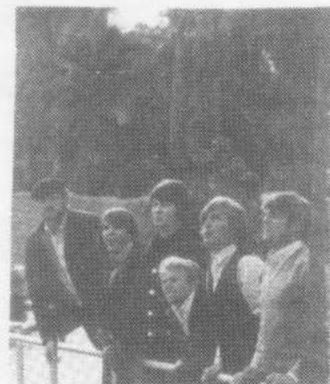
## ADVERTS

**SURFER'S RULE** is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5 for 3 issues (cash please), published three times a year. Please send money to Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

**NEIL YOUNG APPRECIATION SOCIETY:** Quarterly glossy magazine, minimum 48 pages full typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. **MEMBERSHIP DETAILS:** United Kingdom & Eire: £6.00; Europe: £8.00 (US\$16.00); Elsewhere: £9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynffii Street, Bridgend, Mid-Glamorgan, CF31 1SY, United Kingdom.

**FRIENDS OF DENNIS WILSON CLUB:** Pres. Chris M Duffy - 1381 Maria Way, San Jose, CA 95117, USA. Dennymania seasonal magazine comes out 4 times a year in Aug/Nov/Feb/May. If you join without an additional mailing you will get an extra year added to your membership. Dues are \$7.00 everywhere in the world. Come and catch the "Riversong Spirit".

**JEFFREY FOSKETT CD** *Thru My Window*. Brilliant first album by ex-BB band member, luscious liquid harmonies in mid-60s Beach Boys style, 15 tracks, mostly original compositions, produced by Gary Griffin. Signed copies £15.



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Full Page £30.00

Please note all adverts must be paid for in advance.

**ALSO...** Jeffrey Foskett *The Other Takes* 14-track limited edition CD comprising outtakes and bonus tracks from *Thru My Window* including *She Knows Me Too Well* cover, more harmonies, surf instrumentals and much more. Signed copies £10. Take both CDs for £20. All plus £1.75 post & packing from Robin Jones, 120 Malthouse Lane, Earlswood, Solihull, West Midlands, B94 5SA.

### SALE - SALE - SALE - SALE

Many books, magazines, records, tapes at greatly reduced prices, but only until stocks go. Write now to check out special bargains. And there is a very special offer to those of you who haven't written before (please claim when you write). Please send stamped s.a.e. (A5 preferred) to Kingsley Abbott, 'Hollycot', High Common, North Lopham, Diss, Norfolk, IP22 2HS, UK. **Special P.S.** Sometime in '97 I have to have heart surgery. Please forgive any delay in replying to letters that may occur at that time. I'll catch up as I recuperate.

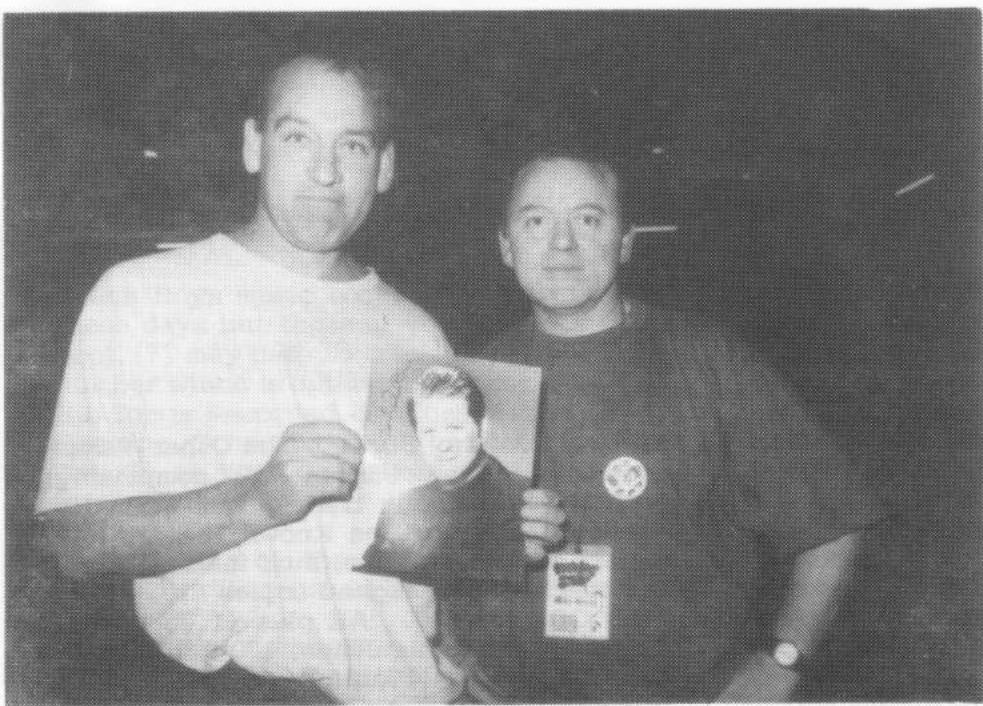
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I am interested to buy an absolutely perfect first-hand copy (no second copy of it!!) of the video: "Let's Put Our Hearts Together"

from September 1995. Is a cassette tape of the show available as well? Please write to: Ingemar Gustavsson, Folkungagatan 5, S-35236 VAXJO, Sweden.

**The Beach Boys The Pet Sounds Sessions**  
Produced by Brian Wilson

## CONVENTION '96



Winner of Brian Wilson Signed photo.



Quiztime with Sean Macreavy.



Alan, Chris & Liam grunge up Beach Boys songs.



Happy winner's of signed Surfer Girl album with Dennis' signature.



Roy & Chris Phillips with surprise goodie box.



All the winners.

Photo's by Brian Clarke.

\* FASCINATING FACT: THE BEACH BOYS are to appear on hit American comedy series HOME IMPROVEMENT. AL and MAT JARDINE, BRUCE JOHNSTON, MIKE LOVE and CARL WILSON will perform a cappella versions of SURFER GIRL, LITTLE DEUCE COUPE and BARBARA ANN on the show tonight (14JAN97) - with added vocals from actress PATRICIA RICHARDSON (DA/DI/VC)

## LETTERS

Dear STOMP

I originally subscribed two years ago to keep in touch with latest happenings with the Beach Boys (especially Brian). However, I'm beginning to doubt whether it's worth bothering any more. I don't consider myself an aficionado but I've loved that sound since I first heard "I Get Around" 32 years ago.

I consider the band's most recent efforts (at best) embarrassing. The SUMMER IN PARADISE album is so woeful I daren't play it in company (if I wished to). The Mike Love/Bruce Johnston interview in STOMP 107 was at times stomach churning, made worse by Bruce's sycophancy towards Mike. I am baffled by Mike's attitude. For a man with little musical talent, he should be grateful for the great life he's had in the business. Thanks to his embarrassing behaviour on stage, I no longer automatically go to see the band live. The final straw being a vitriolic diatribe aimed at Mick Jagger and David Bowie. I'm a fan of neither but my instinct was to throw something at him!

Meanwhile, what of my long time musical hero, Brian, whose music has given me more pleasure than all my other heroes put together. Some of his recent offerings have been OK, but that wonderful soaring, plaintive falsetto on the likes of "Caroline No" is sadly gone forever. I cringed to see him nervously rocking on one leg, with a look of sheer terror in his eyes, on the Des O'Connor show. The Des O'Connor show for heaven's sake! And was I the only one among us whose overwhelming reaction to the Don Was documentary was great sadness despite the occasional magic moment.

The editorial in STOMP 108 is spot on. I am coming around to the awful realisation that the Surf really is finally up. I hope I'm wrong and Brian will once again release something that will make my hair stand on end as it so often did 30 years ago.

I send my subscription again for fear of missing anything, but I'm not holding my breath.

Best wishes

**PAUL HANDS**

PS Why do I receive the Spring STOMP in September?

**ANSWER:** The reason for STOMP being late on occasions is because we are all in full time employment and STOMP is produced during our 'spare' time. Also, in trying to include the most up to date news available, very often the magazine has to be delayed if we are aware of something happening and are awaiting details. **PIPPA**

-00o-

Dear STOMP

Here is £12, being my renewal of subscription to STOMP.

I guess you guys are among the most dedicated people I'm aware of. I'm a relatively new subscriber (this being my fifth "session"), and probably on the younger end of the bandwagon (being 21). It was seeing your address on STILL CRUISIN' that inspired me to subscribe and I feel I must say, I have never regretted subscribing. Each issue of STOMP is full of news and entertainment. I've learned a lot about Brian and the Boys through STOMP and hope to continue doing so, especially since I don't know many of the basics (for example, I'm still figuring out what GTO stands for.)

While we may be disappointed with the lack of new material, aren't we so lucky to have such a huge store of music. Who among us does not smile each time "God Only Knows", "Help Me Rhonda" etc., comes on the radio? (Or in my case, who doesn't have a seizure each time "Time To Get Alone" is played?)

So please keep up your excellent work and dedication and maybe just maybe, someday the Beach Boys will follow the example of your commitment.

Now, if you'll excuse me, I'm afraid I'm busy doin' nothing.

**DEREK O'BYRNE**

-00-

Dear Mike

A very big Thank You to yourself and "The Team" for providing yet another enjoyable Convention, where once again, we met the folks we only get to see on these sort of occasions and feasted on videos, music and the pleasure of adding those missing pieces to our various collections. I was delighted to be able to come (thanks, Heather and David!) and it is a date I will always try to keep free in the diary.

Most of "The Breakaways" (that renegade lot from the Midlands!) managed to meet up and the day seemed to fly past.

Just as a little moan, although the video to Brian idea was great and hopefully very effective (fingers crossed) it seemed that very little emphasis was made on the fact that the Beach Boys actually graced our shores during Jan/Feb of this year. A few of us are in agreement that we could have done without the Des O'Connor slot but what about the fact that you had three subscribers/members and extremely loyal subjects who actually spoke to some of the Boys while they were here, sitting right in your "audience" on Saturday. Wouldn't it be "kinda nice" to have included the GMTV/Surprise Surprise bits somewhere in there? I know that time was a priority but the sheer snobbery over the Status Quo attempt was just a little out of order. It was only meant to be a bit of "Fun Fun Fun" and after all, it did get the Beach Boys back in the public eye, (nothing serious intended,

our Boys just love to sing) so I don't think we should dismiss these things. The "Stars & Stripes" video slots were great, by the way, so were the Jeff Foskett tracks and as for the "God Only Knows" vocals coming over those speakers - sheer heaven! God bless The Beach Boys, every inch of them.

I'll keep this short so that you might just print it this time...  
Kind regards to you all,

**Val Johnson-Howe**

-00-

Hi Mike

Congratulations on the recent Convention, very professional, the lighting is still poor but you only hire the place and don't own it.

Received STOMP 108 on the day of the Convention, we had already left at 8.20 am but on reading not just this issue but previous ones also, I am wondering if, like the Beach Boys, we and some of the editorial staff are split into two camps.

Like whoever wrote the editorial about buying the LPs, CDs and concert tickets - I have done this and qualify in putting my two penn'orth in for what it's worth.

I heard back in '64 at the age of eleven "The Warmth of The Sun" on Radio Luxembourg. I was hooked, the sound, the music, those harmonies but most of all that lovely high falsetto voice. Now in my forties some thirty years on, waistline spread, going extremely thin on top, but still having all my own teeth, finding that whenever the Beach Boys or Brian Wilson are mentioned instead of having that tingling feeling over a new CD release it seems confrontation is always the issue of whose camp we are in.

The Beach Boys to me were five guys, family members and a friend who made glorious music on a par with the best (and that includes the Beatles) when you consider that Brian wrote, produced and directed the music, where the Beatles were Lennon and McCartney and had a good producer in George Martin.

It was understandable to a point for Brian to be in some kind of contact with them and clever to bring Bruce into the band to give himself more time to write the music and direct the record output instead of touring, so before we go into the "Sonny Wilson v. Cassius Love" issue I am writing about, let me put some points down for **STOMP** readers to argue about.

**Question:** Are we Beach Boys fans or Brian Wilson fans?

**Question:** Is Brian Wilson (today) a Beach Boy or a solo artist or a Beach Boy when it suits him?

**Fact:** Brian Wilson was the musical genius and leader of the Beach Boys up to PET SOUNDS. He wrote, produced, directed them and then blew it all away (on some certain substances I think the editorial staff are on sometimes) through his own personal problems created not by the Beach Boys but by himself.

In 1967 the Beach Boys found themselves in a position where overnight their musical leader and popularity had gone and were forced up until present day to try and make it musically on their own with occasional input from Brian producing some turkeys and a few classic gems along the way. At this point we have to stop and look at the two options musically that the Beach Boys and Brian Wilson wanted to go along. The Beach Boys were stuck in the good time format like Status Quo in this country, whereas Brian in 1967 understandably wanted to experiment and grow into different musical fields.

I have to thank a certain Mike Grant for kindly sending me a complimentary **STOMP** 27 and to this day I have been a member. I would have joined at the start but I once bought a Beach Boys record which turned out to be the Waikiki Beach Boys so I was sceptical about joining **STOMP**. I have read in previous issues of **STOMP** about the '67 period from various fans raving about the albums, SMILEY SMILE, WILD HONEY, FRIENDS and songs such as "Wonderful" but for myself the first Beach Boy album to disappoint me was SMILEY SMILE - I kept

thinking that the next song was going to get better and at the end saying "what the hell was that"? As for "Wonderful", it is no "Good Vibrations", "In My Room" or "Kokomo" for sure, a format kept up until 20/20. Those three albums are the least played in my collection and must have an inch of dust on them.

Through the years from '67 onwards the Beach Boys tried to bring or ask Brian back into the field, whether through selfish intention for a good song or two, or for the fact he was family and a Beach Boy is up for debate we will not know for sure.

Mike Love seems to come in for some heavy criticism but let's face it, if it was not for him would we be reading **STOMP**, having a conference or would there be the Beach Boys at all?

**Fact:** From 1967 he had kept touring with the Beach Boys while one certain person was lying in bed for three years and along with the other guys gave us an album to listen to whether good or bad and a concert to go to.

He also wrote the top Beach Boys single of all time in "Kokomo" and asked Brian to appear on it, who declined then kicked up hell when the song became successful.

There might have been a time when art may have meant something - more so for Brian than Mike but let's face it and put things into perspective once and for all for the cultured fans, SMILE did not happen, it's a Capitol album with no songs on it, SMILE is a segment of unfinished pieces of songs that exist only in Brian's head. The only point I will agree with is that some songs which have been put together and extended like "Cabinessence" are not bad but these are complete new recordings and not what might have been.

The argument about the PET SOUNDS box set is a non-starter for me like the STARS & STRIPES which I have not listened to yet. I would rather listen to an album of twelve new Beach Boys songs, good or bad than songs that you can listen to so many times.

weeks, it arrived, and the title song was

I wrote to you a few years ago about the Beach Boys doing a country album and releasing it as a double album with a Beach Boys sounding album and early on this year about running a poll to see which Beach Boys have got a good enough voice to carry off a lead vocal. It seems I was right, the money today is in the country music for one last good pay day and the guys are now good only as backing vocalists.

With the STARS & STRIPES release does this mean that Mike's FIRST LOVE and COUNTRY LOVE albums along with LOOKING BACK WITH LOVE, LIVE AT THE TICBS CONVENTION and ALMOST SUMMER SOUNDTRACK will be released on CD, I hope so as my collection will then be complete.

Don't let this letter fool you. Brian is my favourite Beach Boy, but funny enough when it comes to the crunch my favourite solo album is Dennis's PACIFIC OCEAN BLUE. I only associated him as the guy sitting behind the drums but if you look into the Beach Boys artistically from '67 onwards It surprises me that consistently Dennis after Brian was the one to grow musically.

The fact is that of the numerous concerts I have attended since 1969 I have seen Brian once only in 1980 but Mike has been there every time. All right, Brian was at STOMP in 1988 as Roy reminds us but instead of just getting him back why not involve them all.

"Orange Crate Art", compared to "Kokomo", leaves me cold, not what I consider a Brian Wilson release would be - one talks of artistic quality or lyrical content but it's not what a Beach Boys release would be for me. "Kokomo" for me is what the Beach Boys are about with "Still Surfin'". "Lahaina Aloha" and "Island Girl" would grace any early 60's album, great harmonies and good time music wins hands down every time with me.

I hope some of these comments will be fun debating in the winter months ahead, especially with your editorial staff and some sort of feedback from other STOMP readers.

I worked on Don's film for almost three

I fell in love with the Beach Boys all those years ago so for me it's one for all or all for one, Oh what the hell "Fun Fun Fun" until the next time. How many times is that this year three, four, five no must be thirty.

#### DAVE CARTER

PS I would have faxed this on the computer but I can't use it and we have just listened to STARS & STRIPES and Pauline won't stop playing "Don't Worry Baby" which means something about the early '60s music. When's Vol 34 out with "Kokomo" on it - can't wait, golly, gosh, gee.

-oo-

Dear Mike

Firstly, thanks very much for another convention. There were some great videos shown this year and I found the whole day enjoyable.

Please find enclosed something which may be of interest to you.

I'm not sure just how much information you receive about Beach Boys related covers so I've sent you a copy of this particular tape in the hope that it is new to you (although I doubt it.) (Lightning Seeds - What If )

I find it encouraging to see (or hear ) that modern pop groups are discovering the great music that the Boys have done. Beach Boys covers seem to be the flavour of the month with the release of STARS & STRIPES. I have a copy and enjoy every track. I find it interesting to hear other people's interpretations of these songs and on the whole I feel that it does nothing to detract from the original version. I am pleased to say that the songs have made their way onto the play list of my country music line dancing club and I have already 'pushed my tush' to "Little Deuce Coupe".

I hope you enjoy "Here Today" (if you haven't already heard it).

Kind regards

STEPHEN HOBBS

Thanks for the cassette single with the live "Here Today" on it. This track only seems to be on the cassette as I checked out the CD single and it was not on it. MIKE

-oo-

Dear STOMP

I must agree with M E TOCH that Brian and Dennis appeared at Wembley in 1980. I was delighted because the music press had reported Dennis as having been sacked and I expected the quoted replacement (was it Scott Mathews?).

Brian smoked like a chimney, and kept wandering away from the piano to roll and rub his neck. His few vocal parts were only token and I don't recall his voice being particularly good. In fact all I heard then and now is a once beautiful voice that's been shot to bits (probably by the smoking) and Peter Whitfield is wishful thinking in his article.

Whatever the artistic merits of PET SOUNDS or SMILE, Brian's greatest achievement must surely be his classic pop hits from his 1964-1966 period. So why does Mr Love get constantly pilloried for wanting to do more of it all the time? My most treasured moments in life (as well as many of yours) will be all the times we've been able to go see the Boys perform live in Britain, I think we should be thankful to Mr Love for this, don't you?

Sadly the life of possibly pop's greatest ever exponent, and the career of his band with one of pop's greatest ever sounds, has been a mess this last thirty years. From my point of view since 1976 Brian has only been able to come up with a good song (up to his standard) only once per several years. His sparse output gets no better and again we should not kid ourselves. "I Just Wasn't Made" after all contained nothing but reworked oldies. Was "Still I Dream Of It" the only acceptable thing in Brian's unreleased archives? And why wasn't this beautiful song recorded properly before release.

Many thanks STOMP.

NO NAME SUPPLIED

PS The properly recorded version did appear on the GOOD VIBRATIONS BOX SET. Incidentally Jimmy Nail has just released the song on his new album and it also appeared to great effect in the third episode of Crocodile Shoes - I wonder how many of the viewers knew it was a Brian Wilson song. MIKE

-oo-

Dear STOMP

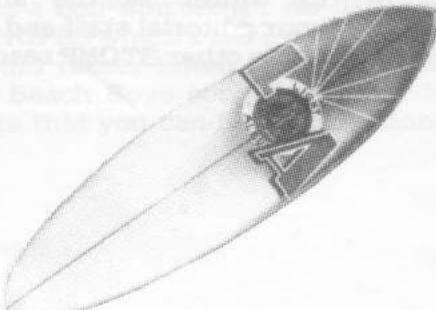
Just got the latest issue, which, as always, I enjoyed especially the editorial by Andrew Doe, Stephen Mahon's letter and the essay by Peter Whitfield (ten years flies by, doesn't it?)

In response to Peter's request, I'm happy to share my reactions to the two latest BW CDs. Fortunately, as I stopped reviewing records back in the 1970s, I don't have to speak in rock critic cliches. I can write just as a fan.

I would guess it was about three years ago (I think it was the Spring of 1993) that I first heard the song "Orange Crate Art". An old friend (and long-time BW fan) of mine in the music business played it for me, and I can remember the tears of joy welling up inside (a sensation that continued to happen regularly for the first several dozen times when I first got the album last year.)

Why did I cry? It wasn't relief that Brian had finally sung so beautifully as much as it felt like we were being rewarded for our faith. It was a visitation. Having believed for so long that Brian still had 'it'... having loved the 1988 solo album except for some of the lead vocals... it was so wonderful to hear him sing such an angelic lead.

And then, two years went by without my hearing anything else from the record, just occasional reports that Brian and Van were working on it, and it would be done "soon".



Finally, it arrived, and the title song was basically as I initially heard it. As for the rest of ORANGE CRATE ART, the first time through, I have to admit I was disappointed that Brian hadn't sung any other lead vocals way up high, but other than that, I couldn't believe how great it was (still is)... was thrilled at how terrific and imaginative the harmonies were (still are)... and I play it often and with continuous delight. How many new CDs do you buy that you can play from start to finish without programming out certain tracks? Unquestionably, it was most definitely my album of the year'. I think the songs and tracks are great, and the background and lead vocals are exactly what we've been dreaming of. Now, we greedy fans say, "Brian, how about doing that kind of work on a batch of your own songs?" (And as we know, dreams come true; so before the century is over, I think we'll have just that.)

One last word on ORANGE CRATE ART. God bless Brian & Van Dyke for all their hard work. I gave it as Christmas presents last year. If you have any friends that don't own it yet, give it to them next Yuletide.

As for the soundtrack for "I Just Wasn't Made For These Times", that record is the reason I worked on the documentary. In mid-1994 Don Was was about two months away from beginning production, and he called and asked me to work on his film. He played "Til I Die" over the phone, and I said to him something like, "If you've got Brian singing like that, let me know how I can help you make your movie."

To me, being on the soundstage when the film was being made was just a dream - to be there when Brian sang songs I never thought I'd see him perform was, no pun intended, wonderful. "This Whole World", "Wonderful", "Caroline No" etc... it doesn't get any better. And while I really like some of the new takes on old Beach Boys songs (especially ones he didn't originally sing like "Meant For You" and "Do It Again") and more easily digestible takes on two of the best from the '88 LP ("Love & Mercy" and "Melt Away"), I think that the soundtrack is more about the past than ORANGE CRATE ART, which, to me, is a signpost for the future.

I worked on Don's film for almost three weeks, so during that time, I heard the soundtrack a lot. When it was released, I only played it a couple of dozen times, because for me, the original versions are so imbedded in my head that I really don't want to hear them re-done, unless Brian produces new tracks and does all the vocals himself.

Anyway, thanks for asking, Peter. Just remember... it's only one fan's opinion.

Best regards

DAVID LEAF

-000-

Dear STOMP

Thanks for a fantastic Beach Boys Convention. I had a tremendous time, bought some great merchandise, and met and spoke to many friendly fans - a delightful atmosphere!

Thanks to everybody for making me feel welcome - it was great to talk to fans with the same interests. The 17,000 km trip from Australia was well worth it!

I've included a couple of photos taken at the Rock Circus in Piccadilly Circus - it doesn't beat the real thing but it's great that Brian's been recognised.

If I had one complaint, it would be that six hours goes by very very quickly. Have you thought of perhaps extending the event?

Also, I do hope that a concert similar to the one held at The Orange can be organised for next year. I really enjoyed the 1995 gig (on video) but it would be great to see live or on video and it would make for a fun day. Just some suggestions from an otherwise very satisfied Beach Boys fan. Hope to see you all next year.

MARK KENNEDY



-000-

Dear Mike/STOMP

Having recently had access to the "Music Control" Rom CD, I was amazed to find several occasions where Beach Boys related

credits appeared, and wonderd if anyone at STOMP could clarify/authenticate this information:

<u>ARTIST</u>	<u>TITLE</u>	<u>PRODUCER</u>	<u>LABEL</u>
Christopher Williams Impromp 2	Changes You're Gonna Love It	Brian Wilson B Wilson (Vocals)	Uptown 1992 Motown 1995
Charlie Wilson	You Turn My Life Around	B Wilson (Producer)	MCA 1992
Rev James Moore	Live/Jackson State Univ	B Wilson (Vocals)	1995
Billy Wright Wynoni Harris	Goin' Down Slow Good Rockin' Tonight	Carl Wilson Carl Wilson	Savoy 1984 Charley

There are also some eleven pages of credits to Dennis Wilson and various artists. However, as most of these projects are long after 1983 I can only assume this Dennis Wilson is the US country artist and not 'our' Dennis Wilson.

It appears maybe the data on the ROM disc could have been collated directly from a conventional catalogue re: including more than one Dennis Wilson.

Can anyone enlighten me any further?

A point of interest the Beach Boys Discography only appears to list all US CDs not in chronological order, this further adds speculation that the ROM disc hasn't been accurately compiled.

May I take this opportunity to thank all those at STOMP for a brilliant fanzine, and

Dear STOMP

In case you didn't know the "Lightning Seeds" who have had eight top forty hits since 1990 did a live cover of "Here Today" (PET SOUNDS) at Shepherd's Bush Empire back in May 1995. You can find the excellent cover on their "Lucky You" 1995 CD single.

Ian Broudie who is the lead vocalist and writer/producer of his songs is a gem of talent. Just listen to "Life of Riley" and "Pure" and all of his lyrics on three of his albums. He must be a Brian Wilson/PET SOUNDS fan. Apparently he is in demand as a producer.

He would have been an ideal partner to Brian. They both have something in common, they both write and produce (Brian in the '60s) and both their lyrics in their songs are 'lush'. Ian Broudie has been around sometime and I think his music is fab and even more so because we are both Brian Wilson nuts.

SCOTT YOUNG

all the efforts of all concerned on the magazine's production.

Without it all us hardcore fanatics would be totally in the dark. Thanks again.

#### JOHN DAVISON

PS I am currently compiling my own Beach Boys and Related Discography and hoping to complete it soon. This discography will be as complete as any listings I have seen to date - and I wonder if any other STOMPers would be able to help me fill in any gaps or provide any info before I actually go to try and get same published.

Once again many thanks.

## NEWS

With luck we'll have not only the PET SOUNDS box to cheer our summer (the latest advised date is April, making it the 31st Anniversary...), but also - maybe - a new Brian Wilson solo album later in the year. Back in November, Brian concluded a two-album deal with River North, who released STARS AND STRIPES, and work is reportedly in progress with the intention of a release late this year. Brian would seem to be so impressed with River North boss Joe Thomas (co-producer on STARS AND STRIPES) that he and Melinda have bought a second home in Chicago, the main feature of which will be a basement studio. Designed by Brian and Thomas, the studio, due to be completed early this year, features a 64-track digital board complemented by a 24-track analog desk and four separate rooms.

What's going to be on the album? Good question: probably some of the Wilson/Paley material of recent vintage, but most certainly not Brian's version of Proud Mary. To be honest, we don't know. One thing we do know is that Brian can be hard on backing vocals on Belinda Carlisle's new single California, released in the UK on 17th February. Apparently the line "Lord have mercy on California" was Brian's idea.

On the domestic front, the Wilson family expanded recently with the adoption by Brian and Melinda of a baby girl, Daria Rose. Congrats to all concerned.

Lousy reviews notwithstanding, STARS AND STRIPES managed something that SUMMER IN PARADISE couldn't, a Top 200 album chart placing. The country chart placing was top 20 and the CD continues to bob in and out. Whether or not we'll ever see VOLUME II is currently a moot point, although some of the tracks intended for a sequel - In My Room and Sail On Sailor - were screened in a December 1996 Nashville Sound TV special. The second single from the album was I Can Hear Music.

Further on the country scene, the Boys have lately contributed to Collin Raye's Xmas album and - as aired at the Convention - Jeff Foxworthy's Howdy From Maui. From Jeff's Crank It Up - The Music Album. (Record Corner, Balham has copies of both).

Other Beach Boys news is less cheerful: to no-one's great surprise, the Don Was

produced BB album has been finally laid to rest... and showing impeccable timing, Alan has decided to sue Brian over certain statements in his pseudobiography, Wouldn't It Be Nice. Jardine was forced to file suit in New Hampshire as he ran out of time in California... and shouldn't someone tell him that he should be suing Todd Gold and the despicable Landy, Brian having admitted during the case Mike Love brought against him that he had almost nothing to do with the whole tawdry affair. Get real, Alan.

Here's a weird one: Mike and Adrian Baker teamed up again in early 1996 at Mike's home studio to record a CD for M.E.L.E.CO. (i.e. Michael Edward Love Entertainment Company) comprising the following BB classics: "Catch A Wave", "Do It Again", "California Girls", "I Get Around", "Fun, Fun, Fun", "Surfin' Safari", "Hawaii", "Surfin' USA", "Surfer Girl"... but the CD - called CATCH A WAVE - is a (quote) "limited edition of 125 copies only, and is a promotional only tool for M.E.L.E.CO." Should you wish a copy, see below... oh, and by the way, it'll set you back £49.99 plus postage (but you do get a free Adrian Baker CD/cassette).

A whole slew of odds to close with:

Brian was interviewed for a BBC radio documentary on Phil Spector... the 1964 Beach Boys version of the "Karen" TV theme has surfaced on Tee Vee Toons TELEVISION GREATS HITS VOL 4...

Sundazed Records are issuing a Ripchords rarities CD as well as a legit Bruce and Terry set...

Jimmy Nail has cut an excellent cover of "Still I Dream Of It on his CROCODILE SHOES II CD...

The CD sized guide to the Beach Boys career mentioned last issue will apparently be published 17th March in the UK...

... and rumour has it that Virgin Records may be offering a deal to the Beach Boys (including Brian).

### AGD & MIKE

For details on how to obtain a copy of CATCH A WAVE write to MALIBU RECORDS 353 Parsloes Avenue, Dagenham, Essex, RM9 5QR, London, England. \*\* see below \*\*

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